



ComposerUSA

THE BULLETIN OF THE NATIONAL ASSOCIATION OF COMPOSERS, U.S.A.

Series IV, Volume 17, Number 3

Winter 2011-12

\$3.95

Retrospect

by Deon Nielsen Price

NACUSA President Emeritus

NACUSA Los Angeles Chapter Past President

In the mid-1970's I began to attend NACUSA concerts at Southern California colleges and universities where members were on the faculties. I became a member because I felt NACUSA would be an avenue for performance and recognition as a serious composer. Although I was intimidated at first by the well-assured male professor members, I thoroughly enjoyed the NACUSA annual awards luncheons held at USC Town and Gown where I met national and international composers and performers being honored.

Throughout the 1980's and 90's, President Marshall Bialosky encouraged me often. He would telephone with, "Don't you have a song cycle to perform in our concert in five weeks?" So I wrote *To the Children of War*, based on six poems by Maya Angelou. Or, he would ask what I had for a particular chamber ensemble, so I composed for that instrumentation. He always programmed my multi-movement works in their entirety. His attitude was that contemporary music was programmed so rarely he was most comfortable with concerts stretching out as long as needed to hear the complete works. I noticed that he was similarly encouraging to other aspiring composers also.

I was happy to serve with Marshall on the NACUSA executive committee as Secretary. I enjoyed adjudicating the annual Young Composer Competition with the committee so I could hear the directions graduate school composers were taking. When I retired from studio teaching and a college theory/composition/piano position in 2002, I did so with the desire to focus on composing and performing and continuing to serve in NACUSA with my musical colleagues and friends.

As I think back on the life of NACUSA these thirty years, I believe there are two vehicles that keep NACUSA functioning effectively. One is the periodic publication *Composer/USA* that began in the 1970's and is continuing to be produced by our valiant editor Al Benner. The other is the now indispensable online venue, www.music-usa.org/nacusa, the NACUSA web site established and updated by webmaster John Winsor, who was so persistent in convincing the Officers Council of its importance for national electronic communication in the 21st Century.

One national office, in particular, is the most time-consuming and crucial, both legally and financially, to our national and chapter concerts and affairs -- the office of National Treasurer. Dwight Banks has served us well in this responsibility since 2006, and has shepherded us through time-consuming compliance with changes in state and federal accounting and through our growth from 5 to 10 chapters.

Also appreciated is the service of every other volunteer on the Advisory Council, including the Officers' Council, Board of Directors, Chapter Presidents, and Coordinators. These are all made up of composers "who really don't have time to be administrators!" In order to assist them, the by-laws, minutes of Officer Council meetings, minutes and resolutions of Board meetings, and Chapter Guidelines are available for reference on the web site. Fascinating concert programs dating back to the 1970's are also there, gathered by Jeannie Pool in historical observance of NACUSA 75th Anniversary.

Kudos to all who have served and are serving!

A review of *Composer/USA* articles since 2002, outlines NACUSA's development from Fall of 2002, when I was appointed Interim President of NACUSA upon the retirement of President Marshall Bialosky and Treasurer Donald Thompson who had led NACUSA for a quarter of a century. We honored them with a gala concert of their music. The by-laws had been revised by then and we became a non-profit, tax-exempt organization that could accept grants that could increase NACUSA's membership and performances.

In the Fall of 2003 the newly activated Board elected me to be President of the Officers' Council with Vice-Presidents Daniel Kessner, David Lefkowitz, and Barbara Bennett; Secretary Jeannie Pool, Treasurer Anthony Wardzinski, and President Emeritus Marshall Bialosky. The Fall 04 issue contains probably the only published NACUSA financial report to the members, prepared by then Treasurer, Michael G. Williams. The same issue contains protocol suggestions for online Board meetings. In 2005, the first grant to start a fund toward establishing an endowment for continuation of NACUSA concerts was received and today I encourage generous contributions and bequests to this endowment fund.

Los Angeles Chapter 2006 - 2011

In January 2006, Daniel Kessner accepted my request for him to complete the last two years of my term of office as NACUSA National President because of my demanding

--Continued on page 3

ComposerUSA

The Bulletin of the National Association of Composers, U.S.A.
(ISSN 1086-1998)

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ComposerUSA is published three times a year. The deadline for submitted material for each issue is the 1st of March, June, and September. Material received after the deadline will be included only as time and space allow. All information to be included in the bulletin should be sent to the bulletin office address either by regular postage or e-mail. When submitting member information, please try to follow the format presented in the bulletin. First priority will be given to articles, reviews, etcetera, submitted by e-mail, then on a PC compatible floppy disk along with a printed copy. For change of address or membership information, please contact the main office in California. **ComposerUSA** gladly accepts advertisements. Ads that are received via email or on floppy disk that are ready to go or can be prepared by the editor are accepted at the rate of twenty-five dollars per one-third column (three and a quarter inch deep by three and a half inch wide or equivalent); or three consecutive issues for sixty dollars. Ads that are received in hard copy that cannot be duplicated on the computer by the editor are accepted at the rate of thirty-five dollars per one-third column inch; or three consecutive issues for ninety dollars. Other size ads are priced proportionally. Please contact the editor for questions concerning ads.

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President's Message

by Daniel Kessner

Well, I described my message in the Fall 2011 issue as "probably my last." It was not. This one, however, definitely is. It gives me great pleasure to report that a number of highly qualified candidates for the various national offices presented themselves over the past couple of months, the Board conducted an election, and we now have a completely new Officers Council, as well as Membership Coordinator. I would like to extend a formal welcome to our four newly elected officers.

Greg Steinke has been a long-time friend (actually for almost 40 years now), and has loads of experience as a composer, performer, and administrator. He is our new National President, and has graciously agreed to take on the position of Membership Coordinator as well. He brings a unique combination of skills and experience, which I know will serve NACUSA very well in the coming years. He has been very active in other composers' organizations, as well as our own Cascadia Chapter.

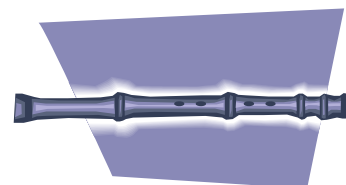
Wieslaw Rentowski has been serving us as President of the Texas Chapter and is our new National Vice President. Joe Alexander, President of the Mid-South Chapter and Chairman of the National Board, is the new National Treasurer. The President of the Southeast Chapter, Sylvia Constantinidis, is National Secretary.

I think it will also serve us well that the new officers already have experience as chapter leaders. They obviously know the inner workings of NACUSA very well and understand what we need as an organization.

I will be taking over the Presidency of the Los Angeles Chapter, as Deon Price has expressed the need to re-focus her energies in other areas. I would like to thank Deon for the fine job she has done, especially in producing an extensive and high-quality chapter concert series for many

Finally, I'd like to say that working with the outgoing Officers Council, Vice President David Lefkowitz, Secretary Paul Humphreys, Treasurer Dwight Banks, and Correspondence Coordinator Dante De Silva, has been a blast. They have contributed hundreds of hours of their time and expertise for the good of all of us, and they have been great to work with. My thanks to all of you.

I look forward to even greater things for NACUSA, and to seeing what direction we take under the new leadership.



All changes to membership status, address changes, or delivery of **ComposerUSA** should be either mailed to the National Office in California or sent via the internet to the NACUSA website.

FROM THE EDITOR

AL BENNER

A new chapter is being written in the history of NACUSA.

Welcome to our new president, Greg A. Steinke; vice-president, Wieslaw Rentowski; secretary, Sylvia Constantinidis; and treasurer, Joe L. Alexander. Although there have been a member or two of the officers council not based in California, I think this is the first time that there are no members from California. We truly have a more "national" feel with our new council based in Oregon, Texas, Florida and Louisiana/Alabama. Good luck to you all.

I believe during my tenure (since 1994), the national and chapter dues have stayed the same. As can be expected, there is now a small change to those dues. Please see page 7 for the new increase. Of course, there is a lot one gets for these minimum dues, including the following:

- Three issues of *Composer/USA* per year and opportunities to submit member news, articles, and reviews for publication in it.
- Opportunities for professional presentations of your music on concerts and, potentially, broadcasts, in Washington State, Oregon, Los Angeles, San Francisco, New York, the Southeast, Missouri/Kansas, the Mid-South region, , and the Mid-Atlantic region.
- Free inclusion in our on-line Member Catalog and our Member CDs and Member Links pages.
- NACUSA E-Bulletins regarding calls for scores, competitions, grants, NACUSA concerts, residency opportunities, etc.
- Participation in local NACUSA chapters and "networking" with other members of the modern American music community.
- Participation in our annual composition contest (for members aged 18-30).
- Participation in our score exchange program (for performing members).
- Inclusion of works in the John Vincent Memorial Collection of scores and documents at the UCLA library.

My apologies to some of the Chapters. Space limited me to list only a few concerts in this issue. I will make sure those who sent me chapter concerts that are not listed here will appear in the next issue. Speaking of the next issue, send me any updated materials. Obviously I am behind and hope to put out another issue ASAP. †



Retrosept *Continued from page 1*

composition project. In return, I took over his responsibilities as Los Angeles Chapter President. The L.A. Chapter has been focusing on NACUSA's mission of presenting in concert many new works by American composers. My count of our wonderful performances during the six years from 2006 through 2011, includes 27 concerts* of 135 different works** by 53 composers*** nearly all members of NACUSA-Los Angeles Chapter. From the works submitted for the concerts, the final selections to be programmed were decided by the performers themselves. In 2008 the Los Angeles Chapter raised funds to celebrate the 75th Anniversary of NACUSA's founding by producing an astounding ten concerts!

As we are building audiences, stimulating suggestions have been made at our annual Chapter meetings like this from (the late) Bruce Sutherland: "It's time for Los Angeles to know what NACUSA is doing!" Our concert venues have included city library auditoriums, a senior center and a city beach house hall; college and university recital halls and performing arts auditoriums; community churches and theaters; and salon concerts in private homes. The challenge continues to be getting the publicity out.

It has been a pleasure to work with energetic program chairs including Jenni Brandon, David Lefkowitz, Jeannie Pool, Berkeley Price, Darryl Taylor, Peter Yates, Mary Lou Newmark, Jonathan Marcus (who graciously volunteered to record many of our concerts) and our recently appointed VP of Programs, Adrienne Albert and VP of Publicity Art Philip Gilberti, who designed the NACUSA-LA logo and concert posters.

I look forward to the concerts in 2012 -- the Debussy Trio on January 22, and the Guitarathon March 24 and 25.

I am excited in anticipating new venues, performer contacts, and fresh opportunities for future concerts that Daniel Kessner brings as incoming President of the NACUSA Los Angeles Chapter. Please welcome Dan and create a new era for the L. A. Chapter!

*Concerts: three in 2006; one in 2007; nine in 2008; four in 2009; six in 2010; four in 2011.

**Works and venues are listed in concert archives: www.music-usa.org/nacusa-la/

***Composers whose works were performed (listed in no particular order): Howard Quilling, Matthew Hetz, Carol Worthey, Bonnie Janofsky, David Lefkowitz, David Zea, Deon Nielsen Price, Dwight Banks, David MacMurray, James Woodward, Margaret S. Meier, Jenni Brandon, Adrienne Albert, Mary Lou Newmark, Nathan Bowen, Marshall Bialosky, Jeannie Pool, Joan Huang, Daniel Kessner, Peter Yates, Bruce Sutherland, Nancy Bloomer Deussen, Agnes Liau, Beverly Grigsby, Duane Tatro, Chad Skopp, Tom Peters, Lera Auerbach, Arkady Luxembourg, Tania Leon, Michael G. Williams, Yoko Wylegala, Deane Bottorf, Anna Rubin, Paul Humphreys, Carla Bartlett, Greg Steinke, Paul Hurst, Yalil Guerra, Lisa Donovan Lukas, Dale Trumbore, Benjamin Sabey, Nathan Bowen, Eric Pham, Buzz Gravelle, Jon Ortiz, Persis Vehar, Alan Terricciano, Jason Barraba, John Frantzen, Daniel Corral, L. E. Frank, and Philip James Gilberti.

Congratulations

to the new 2012 Mid-South Officers

Joe L. Alexander, President
David Cortello, Vice-President
Mel Mobley, Treasurer/Secretary
www.music-usa.org/nacusa-ms



PERFORMANCES

Daniel Adams: Nov. 16—

Stratum for marimba quartet, Sticks and Strings Concert, conducted by KSU Graduate Percussion Assistant Greg Coffey, Kansas State University, Manhattan, KS.

Al Benner: Jan. 8—Premiere of

Prelude in C minor by Patrick Widhalm, piano, First Baptist Church service (Postlude), Natchitoches, LA. Nov. 10--*America* (arr) by Wesley Ducote, Brian Kim (alto saxophones); Sneha Yadlapati (tenor saxophone), LSMSA Veterans Day

Assembly, Treen Auditorium, Natchitoches, LA. Nov. 6—Premiere of *Chaos* and the “Stone” *Sonata* by Wesley Ducote, piano. Louisiana Composers Consortium Concert #43. Recital Hall, Howard Center for Performing Arts, Louisiana Tech University, Ruston, LA.

Kenneth R. Benoit: Dec. 18—Premiere of *Variations on “Picardy”* for handbell choir, First Presbyterian Church of Hollywood, FL.

Dinos Constantinides: Dec. 29--*Music for Saxophones* by the Italian Sax Sophia Quartet at the Festival International d’Orgue in Switzerland.

Dec. 1--*Genteel Dialogue for Harp and Percussion* by Percussia, a Jackson Heights Queens-based musical group, the Art Gallery on the St. John’s University Campus, Jamaica, Queens, NY.

Nov. 19—*Patterns* for violin and piano, *Celestial Musings* for alto saxophone alone, *Sonata for Solo Violin No 1, Suite for a Young Man* for solo piano, *Percussion Quartet*,

Transformations for saxophone alone, and *Trio No 3* for violin, alto saxophone and piano at the LSU School of Music Recital Hall, LSU soloists Michael Gurt, piano; Yova Milanova, violin; Griffin Campbell, saxophone; and Hamiruge – The LSU Percussion Group; Brett William Dietz; Chris Hoefler; Daniel Heagney; and Samuel Trevathan, Louisiana State University, Baton Rouge, LA. Nov. 6—Premiere of *Assemblages III for Viola and Strings* by violist Jerzy Kosmala and the Louisiana Sinfonietta, under the direction of the composer, Baton Rouge, LA.

Oct. 28--*Concerto No. 1 for Saxophone and Chamber Orchestra* with saxophone soloist, Stathis Mavromathis, and his *Sixth Symphony* in a concert directed by Panayiotopoulos by The Constanta Symphony Orchestra of Romania as a part of Constanta’s Festival of Ballet and Opera.

Oct. 9--*First Violin Concerto* with Yova Milanova as violin soloist and the Louisiana Sinfonietta, under the direction of the composer, Baton Rouge, LA.

Ken Davies: Oct. 28--*Dark River* for English horn and electronic audio by Michael Morley (Eh) at the Electroacoustic Barn Dance New Music Festival at the University of Mary Washington, Fredericksburg, VA.

Oct. 8—Premiere of *Crossroads* for two trombones and piano by Ben McIlwain and James Lebens, trombones and Monique de Margerie, piano at Laval University in Quebec, Canada. Also on Oct. 2 by Ben McIlwain, professor of trombone at USM, assisted by Craig Watson, trombone and Ellen Elder, piano, University of Southern Mississippi, Hattiesburg, MS.

May 3--*Three Pieces* for bass trombone and piano performed by Zachary James, bass trombonist, in his University of Southern Mississippi recital, Hattiesburg, MS.

Charles Ditto: Apr. 9--*Pas de Deux* at the SCI/UCM New Music Festival, Warrensburg, MO. Also on Apr. 2 at the CMS Composer’s Concert at the 24th Pacific Northwest Regional Conference, University of Idaho; Mar. 25 at the NACUSA/Texas Modern Music Conference, San Marcos, TX; and Mar. 19 at the CMS Great Plains Conference, Omaha, NE.



The following reflects performances that took place through January 2012

Tan Hainu: May 4—Premiere of *Hunting Fireflies* for flute and clarinet, Elizabeth Erenberg, flute, Michael Thomas, clarinet, the New England Conservatory of Music Graduating-composers Concert in Jordan Hall, Boston, MA.

Karel Husa: Oct.—*Sonatina* for violin and piano, *Three Studies* for clarinet, and the *Third String Quartet*, Raleigh, NC. Also *Sonatina, Evocations of Slovakia, 12 Moravian Songs*, and the *Fourth String Quartet*, Duke University, NC.

Daniel Kessner: Dec. 3--*Symphony for Percussion* by the Contemporary Percussion Ensemble, J.B. Smith and Simone Mancuso – directors, at Katzin Concert Hall, Arizona State Univ. Dec. 2--*A Knocktet, An Octet for Unpitched Percussion* in the Sara M. Snell Music Theater at SUNY Potsdam by the Crane Repertory Percussion Ensemble, James Petercsak – director. Nov. 28--*A Knocktet, An Octet for Unpitched Percussion*, by the Percussion Ensemble of the University of North Carolina, Pemroke, Tracy Wiggins - director.

Nov. 4--*Poème exotique*, for flute and piano, at the Fresno New Music Festival, Cal State Fresno by the Duo Kessner.

Oct. 15--*Les Nymphéas* and *Balkan Dance* by the Banda de Música da Cidade de Espinho, Helder Tavares – conductor at the center Multimeios, Espinho, Portugal.

Oct. 11, 13, 14--*Tous les matins ...*, for solo bass flute, *Epigraph Sonata for Flute and Piano, Toccata for Piano, and Prière et scherzo*, for bass flute and piano in the Salão Nobre, Universidade do Minho, in the Auditório do Conservatório de Música do Porto, and at the Clube Literário do Porto; Daniel Kessner – flutes, Dolly Eugenio Kessner – piano.

Oct. 6--Premiere of *Romp for Piano and Orchestra*, Dolly Eugenio Kessner – piano soloist, the Orquestra da Universidade do Minho (the university’s professional orchestra), conducted by the composer in the Salão Medieval da Reitoria da Universidade, Braga, Portugal.

Sept. 18--*Reverberance*, for four guitars, by the Campanella Guitar Quartet in the Evangelische Dorfkirche in Moers, Germany.

Michael Kimbell: July 27—*Poème for Violin and Harp* by Nandor and Katrina Szederkenyi, World Harp Congress, Vancouver BC, Canada.

May 24—*Time does not move* for orchestra and narrator, by San Francisco Sinfonietta Orchestra and Teagen Moore, Urs Leonhardt Steiner conducting, Calvary Presbyterian Church, San Francisco, CA.

Deon Nielsen Price: Nov. 10--*Women in Christ’s Line* by the composer, piano, and *Three Faces of Kim and Healing* by Berkeley A. Price, clarinet, the composer, piano, Mu Phi Epsilon, Los Angeles, CA.

Oct. 21--*Three Faces of Kim and Healing* by Berkeley A. Price, clarinet, the composer, piano, Antelope Valley College Performing Arts Auditorium, CA; and November 10, Mu Phi Epsilon Concert, Los Angeles, CA

Lisa Renee Ragsdale: Nov. 5—Premiere of *Sonata for flute and piano* by James DeVoll, flute and Szu-Ling Wu, piano, Upper Midwest Flute Association’s annual Flute Fest on the campus of Concordia University in St. Paul, MN.

Piotr Szewczyk: Nov. 7--*Three Summer Sketches for Violin, Clarinet and Bassoon* by Lin He, violin, Robert DiLutis, clarinet, and Gabriel Beavers, bassoon, on a faculty recital at Louisiana State University, Baton Rouge, LA.

RECORDINGS

Daniel Adams: *Between* for flute and marimba, released on a Ravello Records CD entitled McDuo, performed by the McCormick Duo.

Barbara Harbach has a new CD, *Music for Strings*, that the London Philharmonic Orchestra conducted by David Angus recorded for the MSR Classics label (CD MS1258). It is Volume 7 of her ongoing series on MSR and features her *Sinfonietta*; *In Memoriam: Turn Around, O My Soul*; *Freedom Suite*; *Two Songs from the Sacred Harp*; *Demarest Suite*; *Nights in Timisoara*; and *Lilia Polka*. MSR Classics has previously released Harbach’s

Chamber Music III (MS1257), **Vocal Music** (MS1256), **Chamber Music II**, (MS1255) and **Toccatas, Flourishes & Fugues, A Celebration of Hymns** for organ solo (MS1254).

Two CDs including the music of **Dinos Constantinides** were released with performances by excellent Greek musicians. Centaur Records released the recording *Dinos Constantinides: Music for Violin Alone* with violinist Georgios Demertzis. Metamorphosis released an anthology of music by Greek composers featuring oboist Spyros Kontos and pianist Leto Thomou, and included, besides Constantinides, works by Greek composers Babis Kanas, Minos Alexiadis, Dimitri Nicolaou, Panagiotis Theodosiou, Michael Travlos, Evangellos Kokkoris and Dimitris Dragatakis.

Harvey J. Stokes: *The Complete Wind Quintets*, issued by Centaur Records (CRC 3061); containing *Wind Quintets No. 1, 2, 3, 4*. Performed by the Hampton Winds; produced by Marvin Western and Hampton Winds; engineered by E. Benjamin Tomassetti.

PUBLICATIONS

Daniel Adams recently updated the entry entitled "Miami" for the New Grove Dictionary of American Music, 2nd. ed.

Ken Davies: *16 Changing Meter Pieces for Tuba* [#2482] is now available from the Cherry Classics catalog.

Six of **Lisa Donovan Lukas's** compositions for piano have been published by Alberti Publishing--*Summer Dance; Goodnight, Sweet Dreams; A Passing Cloud; Waiting; A Song From The Garden; and To Raise The Wind Horse*.

John R. McGinn's composition *The Clarinet in the Machine* for nine mixed clarinets in the **Anthology of Contemporary Concert Music 2011**, edited by Chris Brubaker, Wallace De Pue and Mark Zanter, is available for download at thatnewmusicwebsite.com (a PARMA Recordings Company).

MEMBER NEWS

Daniel Adams received a performance of his trio entitled *Intrusions* at Ewha Womans University, Seoul, South Korea on July 5 as part of the College Music Society 2011 International Conference. While attending the conference, Adams received an invitation from Ewha professor Dr. Park Eun Hye to present a master class to her composition students. On Monday, July 11 following the conclusion of the conference, Adams met with four graduate and undergraduate composition majors who presented scores and recordings of their music to him and discussed their musical activities and professional goals. Adams also shared several of his compositions with the students and spoke about the artistic, economic and professional aspects of music composition in the United States. Adams currently serves as President of the South Central Chapter of the College Music Society.

A concert of **Dinos Constantinides'** music will be presented at the Weill Recital Hall at Carnegie Hall on February 12, 2012. The same program received a preview at the recital hall at LSU on November 19, 2011.

Ken Davies conducted a master class on "Writing for Trombone" (Sept. 27) along with discussion of his newest trombone work, *Crossroads* for two trombones and piano at the University of Mississippi, Hattiesburg.

Sharon Farber's piano ballad was performed in August twice by the pianists Tali Tadmor and Hagai Yodan. In October, she scored the powerful documentary film "Unmasked- Judeophobia" and in November she was invited for a repeated performance (this was the 6th performance of the work) of her acclaimed piece *ASHKINA*, for mixed choir, chamber orchestra and Ethnic instruments. The concert took place at Symphony Space in NYC and was conducted by Harold Rosenbaum with the NY Virtuoso singers. Farber is also the Composer in Residence of The Beverly Hills International Music Festival, where she curates "Voices of Hollywood", a concert dedicated to compositions from top Hollywood Composers. The festival takes place every year in Beverly Hills, CA, during the month of August.

Tan Hainu's trio *Memory of Venice* has been performed and discussed at the New England Conservatory Composers Lab Ensemble workshop on Sunday March 27. The workshop offered opportunities for direct dialogue between the Ensemble, Visiting

Composers and the Participants in order to cultivate skills necessary for successful collaboration and expansion of the compositional palette.

Last year's ninetieth birthday of the significant American, World and Czech composer **Karel Husa** was celebrated by his native country in numerous concerts and festivals such as *Prague Spring, Janacek Academy in Brno, Contemporary Music Olomous*, and recently the Czech Academy of Arts and Sciences sponsored two concerts and a conference on his work on Sept. 22-24, 2011 in Prague. In the chamber concert, Husa's *String Quartet No. 1* and earlier chamber works were performed. On Sept. 23, Professor Jiri Vyslouzil presented his new book *Karel Husa: Composer between Europe and America* and in a concert of large works three of Husa's works were performed and discussed, among them his most known *Music for Prague 1968*. The conference was given at the house where Husa was born and is now the residence of the Czech Academy of Arts and Sciences.

Lisa Donovan Lukas was inspired to write *To Raise The Wind Horse* for piano, four hands by Nancy Arnold, the MTAC-WLA Faculty Advisor & Chair of the Music Student's Service League who asked her if she would write a piece for two of her student's to play at the Daniel Pearl World Music Days Concert in Santa Monica, CA. The piece premiered at on October 30, 2011, by Camille De Beus and Eric Lin and recorded at Syngram Recording Studio in Pacific Palisades, CA.

John R. McGinn: As a pianist, performed with violinists Hubert Pralitz and Bethany Wildes in a NACUSA/TX recital of works by Canadian and American NACUSA composers at the University of Texas--Dallas on September 16. Works included Dinos Constantinides' *Sonata for Violin and Piano*, Piotr Grella-Mozejko's *Notturmo*, Robert Morin's *Twilight #1* and G. Andrix's *Why Not?* Wildes also performed McGinn's composition *Scratch Etude* for solo violin.

Mary Lou Newmark's *Breath of Trees* had two workshop performances on Nov. 12 and 13, 2011 at ARC Pasadena in Southern California. *Breath of Trees* is a hybrid theater work exploring the connection and often disconnection between modern man and nature through live music, poetry, humor, storytelling, and dance. The six person cast, including the writer/composer, was directed by Doug Tompos. In December, Newmark was one of the musical composers for *Overlay*, a new dance work created through the collaboration of the Pennington Dance Group and Yorke Dance Project of London. *Overlay* was performed several times in both Long Beach and Pasadena, CA.

Lisa Renee Ragsdale: Premiere of *A Frightening Experience* for solo prepared piano on December 1st, 2009 at the University of Kansas, Lawrence. Composed for and dedicated to the pianist, Jamie Bone, *A Frightening Experience* is a "pianistic description" of some of what happens during a tonic/clonic (formerly known as a grand mal) seizure. Both the composer and the pianist have different forms of epilepsy.

Art Resnick, a member of the Cascadia chapter of NACUSA, sponsored a concert November 19 as a fund raiser for the chapter. The concert was unusual for two reasons--one is that all the works presented were his and the concert title "Double Entendre" was in 2 parts, the first being his chamber music and the second part being his jazz trio.

Rodney Waschka's film collaboration with Zlatko Cosic, *Horizons*, has been presented recently at the The Sunflower in Beirut, Lebanon, August 31; at Waterpieces Contemporary Art and Videoart Festival in Riga, Latvia, September 8-10; at the Atlanta Underground Film Festival, September 22; at the Electroacoustic Barn Dance in Fredericksburg, Virginia, October 28; at the Universidad Autonoma Metropolitana Xochimilco in Mexico City, November 14; at the Vegas Independent Film Festival, in Las Vegas, November 16-20; and at the 24th Festival Les Instants Video, Saint Denis, France, December 9-10. His piece *Aubade*, has been presented at Slippery Rock University, September 29; at the Sheldon Theater in St. Louis, October 3; and as part of the Livewire Express at the University of Maryland-BC on October 28. His piece, *Sayings*, for mixed choir, was performed during the 20th International Review of Composers in Belgrade, November 11-14. His piece, *A Short Letter from a Small Place*, for actor and electronic music was performed in Raleigh on September 20.

--Continued on page 6

Member News *Continued from page 5*

Michael Glenn Williams had his *Poem of the Adventurer* premiered at the Video Games Live Orchestra concert at the Nokia Live Theater in Los Angeles in July 2011, with pianist Martin Leung soloist. In November, he performed piano improvisations on the music from *The Piano* for the Michael Nyman concert in Catania, Sicily.

AWARDS

Robert J. Bradshaw was recently awarded the Director's Choice Award from the Boston Metro Opera for two of his operas, *Charter: Education v. Newspaper Blogs* and *Pandora*. As a part of that award, a fully-staged production with orchestra of both operas will be part of Boston's Metro Opera 2013-14 season. He was also awarded a Music Drives Us Grant to fund the premiere performance of *QWERTY*, his new opera about modern day social interaction and text messaging, and to visit five school districts to teach about opera and music.

Barbara Harbach was honored on December 1 by the YWCA of Metropolitan St. Louis as a 2011 Leader of Distinction.

Dinos Constantinides: The LSU Symphony, under the direction of Costa Rican maestro and director of the Kid's Orchestra Raul Gomez along with guitar soloist and Sinfonietta Belo Horizonte director in Brazil Ronaldo Cadeu, presented Constantinides' *Baroque Concerto for Guitar and Chamber Orchestra* in Baton Rouge, LA. Also, the Italian Saxsophia Quartet of Mimmo Malandra performed, in Switzerland, his *Music for Four Saxophones*. The Mexican Camerata del Puerto under the direction of Alejandro Larumbe presented, in Mexico, Constantinides' *Idyll in the Stars*.

Daniel Kessner received a third Fulbright grant, this one a Fulbright Specialist Residency at the Universidade do Minho in Braga, Portugal, October 1-15, 2011. Activities included five concerts in Braga, Porto, and Espinho and three lectures at the university and at the Conservatório de Música do Porto.

Sharon Ruchman was featured in the January issue of *Fanfare Magazine* [www.fanfaremag.com]. There was an interview and a review of her 1st two CDs, *Sharon Ruchman Chamber Music* and *Arrival of Spring*.

BROADCASTS

Dinos Constantinides: Piotr Grella-Mozejko who broadcasts in Edmonton, Canada, and is heard in numerous cities in Canada and Europe, presented music of Greek composers, including Constantinides' *Piccolo Concerto* with distinguished flutist Beata Iwona Glinka as soloist. Canary Burton broadcast in Wellfleet, MA Constantinides' *Dedications for Orchestra* performed by the Romanian Black Sea Philharmonic under the direction of Radu Ciorei.

COMMISSIONS

Ken Davies: *Crossroads* for two trombones and piano, by Ben McIlwain, professor of trombone at the Univ. of Southern Mississippi, Hattiesburg.

Charles Ditto score for New York/Amherst artist Peter Lobdell's theater production, *Scherzando*, performed at Amherst College, September 8-10; Commissioned score for Princeton artist Eva Mantell, *Float and Jumble*, a multi-media interactive community video project, Visual Arts Center of New Jersey, June 5.

Sharon Farber's work *When Music Sounds*, for women's choir, by The Orange County Women's Chorale, under the direction of Eliza Rubenstein, and premiered in May. Recently Farber has been commissioned by I-Palpaty orchestra to compose a new work that will premier at Disney Concert Hall in Los Angeles this July.

John R. McGinn contributed vocal setting *It's a Letter to A River of Words Song Cycle*, a collaborative cycle commissioned by baritone Bruce Cain and guitarist David Asbury with grants from the Mellon Foundation and Southwestern University. McGinn's setting is of the poem "It's a Letter," written by Yalonda Lockett of Lancaster, PA in 2009 when she was 9 years old. Her poem was the Grand Prize Winner in Category II (Grades 3-6) of the River of

Words international art and poetry contest. The complete song cycle has been performed at several campuses (including Austin College on August 31), and has been recorded by Cain and Asbury for an upcoming CD, and is currently in publication.

Michael Glenn Williams was commissioned to write an overture for the New West Symphony as a gift to departing Music Director Boris Brott. Michael conducted the New West in three premiere performances in October.

NACUSA CONCERTS

Cascadia Chapter

NACUSA concert

Saturday, September 17, 2011, 12:00 PM
Sherman Clay Pianos, Portland, OR

- Three Songs for Soprano and Piano* (1990) PAUL VINCENT SAFAR
words by Nancy Wood and Paul Safar
Nancy Wood, soprano; Paul Safar, piano
- Five Short Pieces for Piano* LIZ M. NEDELA
Cary Lewis, piano
- One for Clarinet and Piano* JAN RUGEN MITTELSTAEDT
Barbara Heilmair, clarinet; Rhonda Ringering, piano
- Ghosts and Machines for Piano* JEFF WINSLOW
Maria Choban, piano
- Irrationalismus for Cello and Piano* (2010) . GARY L. NOLAND
Diane Chaplin, cello; Cary Lewis, piano
- Don't We (Image Music VII) for Clarinet* (1990) GREG A. STEINKE
Barbara Heilmair, clarinet
- Sieben for Piano* DAVID STEPHEN BERNSTEIN
Maria Choban, piano

Los Angeles Chapter

Gala Piano Recital

in collaboration with Steinway Piano Gallery West Hollywood
Saturday, August 27, 2011, 3:00 PM
Steinway Concerts at the Ranch, Culver City, CA

- Women in Christ's Line* (2004) DEON NIELSEN PRICE
Deon Price, piano
- Cheating Husband Rag* (2011) JEANNIE GAYLE POOL
Deon Price, piano
- Sonata No. 1* REBECCA OSWALD
Mary Au, piano
- Tango for Shannon Hetz and Scott Hartford* . MATTHEW HETZ
Mary Au, piano
- Wine Suite: Bordeaux and Sauternes* . DAVID S. LEFKOWITZ
Mary Au, piano
- Quaking Aspen* BENJAMIN SABEY
Mark Polesky, piano
- Piano Ballad #1* SHARON FARBER
Tali Tadmor, piano
- Pastorale* (2011) PHILLIP JAMES GILBERTI
Phillip J. Gilberti, piano
- Lament and Renewal* CHAD SKOPP
Michael G. Williams, piano
- Songs Without Words (Vol. 2)* . . MICHAEL GLENN WILLIAMS
Michael G. Williams, piano
- Poem of the Adventurer* MICHAEL GLENN WILLIAMS
Martin Leung, piano



Los Angeles Chapter
Electro-Acoustic Multi-media Invitational

Saturday, July 23, 2011, 3:00 PM
 Steinway Concerts at the Ranch, Culver City, CA

Nocturne

Sara JON ORTIZ
 Jon Ortiz, guitar, piano

Sonata for Guitar BUZZ GRAVELLE
 Buzz Gravelle, guitar

Handful of Dust PETER YATES
 Peter Yates, guitar

Ariel from Sylvia Sonata ERIC PHAM
 Eric Pham, Gabriel Rodriguez, guitars

Five Birds Alighting (2011) MARY LOU NEWMARK
 Mary Lou Newmark, electric violin,
 effects processor & soundscape on the fly

Espejismo BENJAMIN SABEY
 Pablo Gomez, guitar and live interactive computer

Los Angeles Chapter

Women Composers of Los Angeles

in collaboration with Steinway Piano Gallery West Hollywood

Saturday, June 25, 2011, 12:00 AM
 Steinway Concerts at the Ranch, Culver City, CA

Recordings

Carol Stephenson, Maggie Worsley, Masako Klassen, Moravian
 Philharmonic Orchestra, Deborah Kavasch, Carla Barlett, Scarborough
 Philharmonic of Ontario, Canada

Angelic Piano Pieces (1995) DEON NIELSEN PRICE
 Deon Price, piano

Summer Dance, Waiting, A Passing Cloud LISA DONOVAN LUKAS
 Lisa D. Lukas, piano

Four Songs from Snow White Turns Sixty DALE CATHERINE TRUMBORE
 Words by Jeanne Marie Beaumont, Eileen Moeller,
 Katharyn, Howd Machan
 Gillian Hollis, soprano; Dale Trumbore, piano

Riding the Bus to Curridabat Street People MARGARET SHELTON MEIER
 Words by Helen Meier
 Carol Stephenson, soprano
 Maggie Worsley, clarinet; Massako Klassen, pino

Interiors ADRIENNE ALBERT
 Moravian Philharmonic Orchestra

The Visions of Saint Joan, Aria BEVERLY GRIGSBY
 Deborah Kavasch, soprano

Three Scenes from Ripples in a Pond CARLA K. BARLETT
 Carla Bartlett, piano

New Score for The Dream (2011) JEANNIE GAYLE POOL
Olivia's First Waltz (2002) BONNIE RUTH JANOFSKY

Chapter News *Continued from page 8*

Last but not least, on November 19th, member Art Resnick put on a concert of his own works, DOUBLE ENTENDRE, at his own expense, generously donating all proceeds to the Cascadia chapter. The first half again included a wide variety of forces - song, string ensemble, wind and piano solos and sax - from Art's classical side, while the second half featured the Art Resnick Trio, with evocative jazz numbers such as *Perry Mason Loses a Case*. Art himself did yeoman piano duty for the evening, but the indefatigable Maria Choban contributed a powerful solo performance also.

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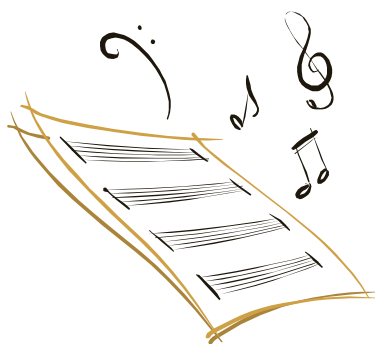


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NACUSA YOUNG COMPOSERS COMPETITION RESULTS FOR 2011 (THIRTY THIRD-ANNUAL) COMPETITION



The National Association of Composers, USA is pleased to announce the results of the 2011 Young Composers Competition:

First Prize (\$400, and a performance on a NACUSA National Concert): David Kirkland Garner, a doctoral student at Duke University, for *Miracles... Not Math* for string bass and harp. [www.davidkirklandgarner.com]

Second Prize (\$100, and a possible performance on a NACUSA National Concert): Ross Griffey, a senior at Rice University, for *Dancing Shadows* for solo violin. [rsg2@rice.edu]

Honorable Mentions: Elizabeth Lim, a doctoral student at the Juilliard School, for *Shadow Puppets* for wind quintet. [www.lizlim.com]; AND Mark Popeney, a doctoral student at the University of Southern California, for *Push/Pull* for flute, clarinet, violin, cello, piano, and percussion. [www.markpopeney.com]

The judges were Laura Karpman, Daniel Kessner (President, NACUSA), Dante De Silva (Correspondence Coordinator, NACUSA), and David S. Lefkowitz (Vice-President, NACUSA).

Cascadia Chapter News

by Jeff Winslow

The Cascadia Chapter kept up its crazy concert pace this fall, putting on three concerts and benefitting from a fourth. (We put on nine concerts in 2011, including the three around the NACUSA national festival in March, and contributed work to three others.) We also put out a questionnaire to our 60-some members, soliciting input about their special interests, the way we do concerts, and how we might improve for the future, and over half responded. The results are fascinating.

On September 17th (stretching the calendar a bit), we put on a mostly composer-funded concert, FALLING COLORS, anchored by two heavy duty solo piano works, *Sieben* by David S. Bernstein and *Ghosts and Machines* by Jeff Winslow. Local riot grrrl pianist Maria Choban donated her services to the chapter in two forceful performances. Works by Greg Steinke, Gary Noland, Paul Safar, Liz Nedela and Jan Mittelstaedt made big impacts also.

As of last winter, there were just exactly enough women in the chapter to fill a concert with one work from each, so they took the hint and did just that. With funding shared by the chapter and a successful Kickstarter campaign, CRAZY JANE, named for Cynthia Stillman Gerdes' engrossing violin and piano work inspired by the William Butler Yeats character, made her appearance September 23rd to an even fuller house than the concert just six days before. The program was completed by works from Bonnie Miksch, Susan Alexander, Elizabeth Blachly-Dyson, Lisa Marsh, Jan Mittelstaedt, Carol Crowder Phillips, and Amelia Bierly. Bierly, Marsh, and Phillips also took part as performers.

The fall chapter-funded concert, SIGHS AND SPIRITS, on October 29th, wound up competing with Halloween doings a bit more than intended, but we still had a good turnout. A wide variety of forces were presented - a digital media work by Jackie T. Gabel, songs (some with cello as well as piano), string quartet, wind quintet, and larger mixed ensembles filled from the ever-growing local cadre of top quality performers. These put all their considerable energy into works by Tomas Svoboda, Bonnie Miksch, Jeff Winslow, Liz Nedela, Ted Clifford, Gary Noland, Greg Steinke, and David S. Bernstein.

Continued on page 7